



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



Saracenic Glass Globe *Thirteenth Century*

"One of those made by the great, the exalted El Naki, El Arjawan, the glory be to God," is bordered on both sides by gold arabesques. The globe is seven and one-half inches in diameter, with openings at the top and bottom through which passed the chain on which the mosque lamp was hung.
F. V. P.

An Exhibition of Colonial Furniture

BECAUSE of lack of material in its own collection and of space for the proper exhibition of loans, the Museum has never been able to make a satisfactory showing of either European or Colonial furniture. But it has been possible to use the Forecourt Room this summer for a small exhibition of furniture, and examples of the Colonial period, including Dutch, Chippendale, Sheraton, and Hepplewhite styles, have been lent by Mr. Francis H. Bigelow of Cambridge.

A fine example of a tall Dutch clock made by Thomas Thomasen of Amsterdam between 1725 and 1750, has a case of amboyna wood with kettledrum base and claw feet. On the top are gilded wood figures of Atlas and of angels blowing trumpets. In his latest book on "Old Clocks and Watches and their Makers," Britten mentions this clock and illustrates it. The roundabout walnut

chair in the Dutch style of the first half of the eighteenth century, with leather seat and grooved duck feet, and the two mahogany drop-leaf tables,— one with plain Dutch feet and cabriole legs, the other with claw and ball feet,— also date before 1750. On each table two of the legs swing around to support the leaves. A tilt-top table with moulded edge is rather unusual from the fact that the top revolves on the "bird cage" which supports it.

Showing the Chippendale influence is a block-front mahogany secretary, with cabinet top fitted with horizontal and vertical partitions for account books and papers. It has low bracket feet, a broken arch cornice carved with rosettes, and flame finials on the corners and in the centre. Fluted pilasters frame the solid doors of the cabinet, while above the doors, on the inside, and on the lid of the desk, are elaborately carved shells. Below, the pilasters are repeated on either side of the four long drawers. The desk leaf rests on two slides that pull out from the sides, and the small drawers and pigeon holes inside have gracefully curved outlines. This piece was made about 1770.



Bookcase, Sheraton Style

Eighteenth Century

Two of a set of six "ladder-back" Chippendale chairs with straight front legs have very wide and deeply curved seats. The back posts are grooved and slightly carved at the tops, as are the centres of the slats. They were probably made after 1770, and have the underbraces common to this type of chair. Another pair of chairs (which are unusually low), from a set of eight of a little earlier period, have claw and ball feet, a bow-shaped top rail, and a pierced splat.

A large number of pieces are in the Sheraton style. Among them should be noticed a pair of mahogany card tables with satinwood panels, folding tops with serpentine outline, and slender fluted legs. Similar in style is a serving-table with two slides that pull out from either end, and a lady's desk, half of the top of which folds back to form the writing leaf. The bookcase of light-colored mahogany which contains the English pottery dates from the last quarter of the eighteenth century. It has a small desk-drawer, two side drawers and cupboards, and a cupboard in the centre with tambour doors. The inlay consists of narrow borders and lines in holly and ebony (see illustration). Another secretary with glass doors has a desk-drawer with an American eagle inlaid on the inside cupboard door. The top is of the broken-arch type, elaborately pierced and inlaid with shell-like designs in colored woods.

A desk with tambour doors has a writing shelf

hinged in the centre which folds back upon itself. The upper and lower parts of the desk are separate and can be lifted by the heavy brass handles on the ends of both sections. The front is beautifully inlaid and panelled with various woods. A mahogany sofa, also showing Sheraton's influence, has turned front legs, while the arms and back are carved with leaves, rosettes, and drapery holding bouquets of flowers.

The serpentine front mahogany sideboard with inlaid lines and fans in holly, and a round-front inlaid corner washstand, are fine examples of what the Colonial cabinet makers could accomplish in the style of Hepplewhite.

Several examples of Sheraton chairs are shown, as well as miniature chests of drawers, inlaid cases containing wine bottles and glasses, a medicine chest which once belonged to S. Hammond, Jr., a miniature tall clock made by R. Tower, Kingston, Mass., and another clock by the well-known maker, Aaron Willard, the case of which shows colored inlay. An early mirror with a plain walnut frame has the upper glass cut in a floral design. Two Chippendale mirrors date from about 1750, and another with heavy gilt mouldings is of the type called "Martha Washington." Much of this furniture was exhibited in the Metropolitan Museum at the time of the Hudson-Fulton celebration in 1909.

The engraved glass and early nineteenth century



Exhibition of American Colonial Furniture

cut glass are from Mr. Bigelow's collection. The Colonial portraits are lent by Mr. Copley Amory, Mr. Ingersoll Amory, Mr. Thomas Clarke, Miss Una Gray, Mr. Samuel Hooper Hooper, Mr. Harrison Gray Otis, and Mrs. Vernon A. Wright, and by the estates of Miss Edith Child and Miss Louisa C. A. Nightingale. F. V. P.

A Buddhist Figure of the Ninth Century

A CARVED wooden figure of Taishaku-Ten (a Buddhist manifestation of the Brahmanic Indra), recently acquired in Japan by the Associate Curator of the Department of Chinese and Japanese Art, and by him presented to the Museum, has just been set up in the first Japanese Buddhist Room. With the exception of the hands and feet, which are, however, contemporaneous with the remainder of the work, the figure is carved from a single unhollowed block of "hinoké" wood, and is in an excellent state of preservation, lacking only both little fingers, a part of the third finger of the left hand and somewhat of the first finger, and the extreme tip of the right thumb, also the out-sweeping fringe at the bottom of the robe. In the centre of the breast there is a small rectangular insertion, beneath which was probably secreted some relic or miniature figure of the deity made from precious metal in an earlier age; this may possibly still remain *in situ*. The figure measures forty-two inches in height from the base of the feet to the top of the head-dress, and stands upon a modern pedestal copied from one belonging to a somewhat similar figure of Taishaku-Ten preserved at Horiuji Temple, near Nara, and enrolled among the "National Treasures" of Japan. The surface of the wood has not been highly finished, as it was intended to be overlaid with "mitsudaso" (a mixture of oil, pigment, and white lead); traces of this still remain upon portions of the robe and afford some indication of the gloriously colored decoration which once adorned it. Upon the face and neck, which for reverential considerations would not have been subjected to touch when the figure was moved or otherwise handled during the long years through which it has come down to us, the old ivory flesh-tinted "mitsudaso" is in excellent condition, including the beautiful red pigment upon the lips. Considerable "mitsudaso," similar to that upon the face, covers the back and other portions of the hands, while traces of gold are to be found both upon the robes and the jewelled crown which surmounts the brow.

In general character and feeling this statue reminds us strongly of Chinese Buddhist work of the middle and later Tang Dynasty (A. D. 618-907),



Taishaku-Ten

Japanese, Ninth Century

when the somewhat angular Indian type had become more rounded and restrained at the hands of the Celestial Monks, and so was brought to Japan.

From a comparison with other Japanese statues of established date, and consideration of the style, technique, etc., of this figure,— subjects beyond the scope of a short article like the present,— it seems reasonable to ascribe it to the hands of some artist-monk who worked during the early part of the Jogwan era (A. D. 794-887). F. G. C.